

# The Drama and Those Who Present It

By GEORGE H. PICARD.  
[New York Dramatic Correspondent.]

MORE than a year ago Mr. Daniel Frohman, who is popularly credited with a very intimate knowledge of matters theatrical, sounded a warning note against the overproduction of theaters in New York city. He gave it as his opinion that the drama in this city was in a position of absolute jeopardy. The drama, he argued, is a fine art which cannot meet a wholesale demand. There are not enough writers of intellectual and technical equipment to supply the many the-

Vienna combined—there is a lamentable paucity of achievement. Neither the manager nor the manager is making money. Most regrettable of all is the fact that dramatic art is making little or no progress.

Despite all this it is difficult to see how the multiplication of theaters can be a menace to dramatic expansion. Isn't it rather a hopeful sign that these modern and splendidly equipped playhouses are rising on every side to replace the older and less suitable buildings which have become archaic? Isn't it, after all, but a laudable determination on the part of those into whose hands the business is committed

arranged that a large oval panel may be removed in summer so that the audience may look up at the stars. In other words, the auditorium may be converted into a roof garden within doors.

"The Old Town," the opening attraction at the Globe, was devised by George Ade in one of his most mirthful moments. It is not logical or even especially coherent, but that doesn't seem to matter much. As a vehicle to exploit Montgomery and Stone, drool of latter day promoters of the health inspiring guffaw, it is a notable success. The whole piece is a triumph of activity. Nothing or no one remains quiet for an instant. The entrances are made with a celerity which suggests propulsion by a catapult, and the exits are reminiscent of those of the Ben Greet players in a sudden thunderstorm. It is all very amusing and restful—except, perhaps, for those who are doing it.

It isn't always that the dramatization of a novel preserves almost the exact literary quality of its original, but "The Barrier," made into a play by Eugene W. Presbrey from Rex Beach's story of the same title, has received such treatment. The result in the play which has been running at the New Amsterdam theater is most satisfactory. Those who have read the story may renew their acquaintance with its people for the price of a theater ticket, and those who are introduced to these interesting folk for the first time at the theater may continue the acquaintance by reading the book. "The Barrier" is a very original and absorbing novel, and the play, with Theodore Roberts in the role of John Gale, is equally convincing.

Since the days of the ponderous George Fortescue and the agile and svelte Charles Fostelle there has been no female impersonator so worthy of commendation as Julian Eltinge, now a headliner on the Pacific coast. Most female impersonators are burlesquers pure and simple and do not aim to produce an illusion. The great Fortescue appeared even less feminine when, in the costume of a simple rural maid, he sang like a basso profundo and danced like an elephant than he did in ordinary street dress, but he was a comedian of amazing ability, and his preposterous makeup added to the general hilarity. Kind nature has made it possible for Eltinge to assume all the graces and personal charm of a beautiful young woman, and his artistic perception is of such a refined and discriminating quality that he never overacts his part. His disguise is so perfect that when he reveals himself at the close of his act it seems incredible that he is nothing but a mere man.

One of the most astonishing things in connection with the theatrical business at the present time is the dearth of competent leading women. The Eltinge is thronged with ambitious candidates for this responsible position, but the number of women who are qualified to undertake it is very small indeed. Recently it was necessary to secure a leading woman for Robert Edeson in his new play, "A Man's Man." No actress of known capacity to fill the role of Peggy Hewitt was available, and the manager put the position in competition and invited all those who believed themselves able to act the part to enter the lists. As a result of this plan seven young women were given trial rehearsals, but no one of them was able to convince the manager and his star that she was the acceptable candidate. It began to look as if the production of the play would have to be postponed indefinitely.

At the last moment, however, the services of Miss Josephine Lovett were secured, and the play began its career.

The experience was a warning to the manager. In order to secure leading women for next season he has engaged a man on whose judgment he relies absolutely to visit cities in which stock companies are now playing in search of competent support. The cause of this famine in leading women is not far to seek. The present star system in responsible. In this system the play is written around the star, and no effort is made to provide strong parts for the other members of the company.

Appropos of the discussion over the prices for admission charged by New York theaters, Mr. Henry B. Harris, the well known manager, delivers himself as follows:

"Only a few days ago one of the most prominent dramatic writers of New York in his Sunday column went into considerable length in writing of the advisability of charging \$2 for orchestra chairs in the New York theaters when thirty years ago the best seats in the theater could be had for \$1.50. We have read much of late of the increased cost of living expenses in New York city, and I desire to remind you that the increased cost of living has found its parallel in the theaters, with the increased cost of production. Thirty years ago, when \$1.50 was the ruling price for the best seats in a first class theater, the rentals of the theaters were considerably less than they are today. Taking

Wallack's as an example, thirty years ago the rent of this theater was \$15,000 a year. Today the rent is \$50,000. Thirty years ago a leading man of the very best caliber drew an immense salary when he got \$75 a week. The leading comedian in a musical comedy at that time drew from \$75 to \$100 a week. Today he receives from \$500 to \$700 a week. Then the musicians in the orchestra received \$11.50 a week. Today they receive \$25 a week. A production that cost \$5,000 in those days was a wonderful affair, while today \$35,000 to \$50,000 is not an extraordinary occurrence. "Do Barry" and "Ben Hur" cost over \$100,000. It cost \$50 a week to light a house in those days, gas being the illumination, while today lighting up a theater entails an expenditure of \$200 a week. Newspaper advertising thirty years ago was 15 cents a line, billposting was 1 cent a sheet, while the latter is 4 cents a sheet today. Thirty years ago if a

the five states. Michigan is king, for in 1910 it will produce no fewer than 102,000 motorcars; Illinois will turn out 15,500; Indiana, 21,025; Ohio, 22,753; Wisconsin, 11,000; New York, 10,400; Massachusetts, 4,100; Pennsylvania, 3,250; Connecticut, 2,100.

## JEFFRIES WANTED ONLY THIN SOLES.

Didn't Think He Would Need Very Thick Footing.

When Jim Jeffries was in New York last year he had Billy Wright, the Tammany leader of the Thirty-first district, measure him for a pair of fighting shoes.

"I want to use them on my trip while boxing on the stage," said the big fellow to Billy. "Then I want you to make me a pair for my meeting with Johnson. That second pair need not be made with too thick soles. There won't be much wear necessary."

"Wonder what Jeff meant by that?" said Billy to Bob Vernon, the well known eastern sporting man.

"I suppose Jeff means that he won't do much walking in his fighting shoes in that bout with Johnson," was his answer.

## CAN SAVE HAMMER THROW.

Jim Sullivan Says Danger Can Be Eliminated.

Hammer throwing is too good a sport to be lost, and it can easily be made less dangerous, thinks James E. Sullivan, secretary of the Amateur Athletic union.

"We have had a few casualties in connection with hammer throwing, but not of such a nature as would warrant the discontinuance of this branch of competition. On several occasions the wire handle has snapped, and several instances have occurred where a spectator has been hit. On this account some think it a dangerous sport that should perhaps be eliminated from our list. I am not one of those who believe it should be discarded. I think we can make the competition safe, at least in so far as the implement is concerned. The suggestion has been made that we enlarge the size of the wire. Every other detail of the implement would be retained, but instead of the thin piano wire, as at present, a heavier variety would be substituted."

## MAKE IMPROVEMENT IN POOL.

Champion Hueston Would Move First Ball of Pyramid Out.

Thomas Hueston, the pool champion, has a new open play idea to increase the popularity of the game. Hueston says: "Instead of racking up the pyramid and leaving it intact, as at present, I would have a spot made in the center of the table immediately between the two side pockets. After the balls had been racked up as they now are I would have the first ball of the pyramid, the one that is now left on the spot on the regular tables, moved down to this extra spot between the side pockets. Then the player would have to place the cue ball on the pyramid side of the object ball. He could cut the object ball in the side and by making three cushions could get his cue ball back into the pyramid and break the balls. The cue ball would have to make one or more cushions before a break could be made."

man spent \$200 a week advertising his attraction it was considered the height of extravagance. In these days \$1,000 a week is not an unusual occurrence.

"Although the price of our best seats has increased 33 1-3 per cent in thirty years, the cost of production in many instances has increased 200 per cent. Salaries have increased, on a general average, 100 per cent. Newspaper advertising has increased 200 per cent, and billposting has increased 200 per cent. So from these figures one can readily see that the theatrical managers have in no way kept up with the general increase in price of production, and the cost of maintenance of theaters, as shown by the figures, is only a slight increase in comparison to the price of our best orchestra seats."

Mischa Elman, the young Russian whose violin playing is attracting so much attention in this country, does not like to be regarded as a musical prodigy. He prefers to be classed among those who have arrived at great virtuosity after long and patient effort. Such an estimate of himself is charming in a boy of nineteen who already possesses a technique as perfect as that of an living artist and whose musical comprehension is expanding with a rapidity that amazes the experts. The time has come when one may say of him, as was said of Jean Gerardy at his age, "How can it be explained that a youth of his tender years succeeds at will in producing that witch-

ery of tone which has baffled the efforts of a host of those who have labored for a lifetime?"

## EARLY STAGE HISTORY.

John Howard Payne was the first actor born in America who ever played Hamlet. He was the original boy Hamlet, having played the part at the age of seventeen years at the Park theater, New York, in May, 1809.

Charles William Macready first appeared in New York Oct. 2, 1826, as Virgilius. The receipts for the performance were \$1,650.

"A Midsummer Night's Dream" was first acted in America Nov. 8, 1837, with Mrs. Hilson as Puck, Mr. Hilson as Bottom, Mrs. Sharp as Titania and Mrs. Hackett as Hermia.

The last performance at the famous Niblo's Garden in New York, which opened on Aug. 6, 1827, was given by George W. Monroe in "My Aunt Bridget" on March 23, 1895.

The first stage representation of "Rip Van Winkle" took place in Cincinnati in 1828, with Charles B. Parsons as Rip.

On Sept. 30, 1837, the late Joseph Jefferson made his first appearance on the stage at the National theater, New York, at the age of eight, in a sword combat with Master Titus and impersonated a pirate.

"Nicholas Nickleby" was produced for the first time in America on Jan. 25, 1839, at the National theater, New York.



JULIAN ELTINGE, FEMALE IMPERSONATOR.

aters which are constantly needing material for entertainment.

The warning passed unheeded. The theater building craze seems to have developed into a frenzy. Since the prophetic words were uttered there have risen several pretentious playhouses, among them the magnificent New theater, and others are in course of erection. It has come to pass that New York city—exclusive of Brooklyn—now contains more than eighty theaters, opera houses, and regularly equipped places of amusement. It has forty playhouses of the first class.

Contrasted with this prodigality of equipment—more extensive than that of London, with its 8,000,000 inhabitants, and that of Paris, Berlin and

to keep up with the procession? In these days of radical expansion why should the theater remain ultra conservative?

This must have been the conclusion which impelled Mr. Charles Dillingham to erect his handsome Globe theater, the newest candidate for popular favor. If it is not the finest and most up to date playhouse in America or elsewhere Mr. Dillingham is greatly mistaken in his estimate. The name was taken from the old London theater in which Shakespeare appeared. The interior is in the Italian renaissance style, the decorations being in old gold, blue and ivory white. A novel feature of the interior is a ceiling so

## Bat Nelson's Next Battle. Lightweight Champ Will Meet Tough Proposition In Wolgast

By TOMMY CLARK.

P IQUED by the fact that Jeffries and Johnson are to receive a fortune for exhibiting their choice collection of uppercuts and jabs and the tremendous publicity given the match, besides overshadowing all other championship matches of the lighter men, Bat Nelson, author, financier and lightweight champion, who finds himself in the background, has announced that he will take on all the lightweights in the world before the big heavyweight championship battle takes place next July and gather in as many of Uncle Sam's shekels as Jeff or Johnson.

As a starter he will begin to muss up the aspirations of Ad Wolgast, the

"Milwaukee Whirlwind," in Los Angeles, Feb. 22.

Nelson is to receive \$12,000 win, lose or draw, and the match is scheduled for forty-five rounds.

In Wolgast, Nelson will meet one of the toughest men in the game. The boy with the name that sounds like a label for a new throat trouble medicine has come to the front over the heads of fighters to whom the public looked for championship material. Wolgast got a ten round decision over Nelson in Los Angeles some time ago and later beat Low Powell, the boy who was touted as the future lightweight champion by western authorities.

The Nelson-Wolgast fight will be a big betting bout. There are a bunch

of fans who think Nelson cannot beat the good little youngster. The Dane says himself that Wolgast is one of the best boys he ever met. Adolph proved to the San Franciscans that he was a fighter of class when he put Low Powell away. Powell was considered by the coast fans to be the best boy shown on the coast since Jimmy Britt was in his prime. The latest showing of Wolgast, however, was not so flattering for his admirers. His bout in Los Angeles with George Menzies was not a star affair, and Ad had none too much the best of it. While he was given the decision by the Los Angeles papers, the reports sent out say that there was a majority of the spectators who declared the fight should have been a draw.

Nelson states that after his bout with Wolgast he will take on Freddie Welsh, the English champion, who has been hankering for a match with the Dane for more than a year.

## Betting on the Big Fight.

More than a million dollars will be wagered on the Jeffries-Johnson battle for the world's heavyweight title. It will be one of the biggest betting events in the history of pugilism, and the indications are that Jeffries will enter the ring a slight favorite over Johnson. It is the weight of the Jeffries money that will give him the honor in the betting.

Nearly every one in California wants to wager money on Jeffries. Ninety per cent of the Jeffries adherents are not expert in doping up pugilistic winners. With them it is the native son sentiment, and then, again, they are against the negro because he is a negro.

The experts, men who follow pugilism and are supposed to enlighten the sport followers, are about equally divided. They take into consideration the physique and a man's cleverness, and then, again, they take the ages of the men into discussion.

The men who expect and are predicting that Johnson will be returned the winner next July argue that Jeffries has been too long out of the ring and during his layoff did not take the best care of himself. This would indicate that his wind is bad and he could not stand up for a long fight, the kind that Johnson plans. Jeffries to win from the negro would have to knock out his man within about fifteen rounds. After that he would slow down, and Johnson, through his clever-

ness and ability to hit, would wear down the big fellow.

The people who have been telling us that Johnson is not taking the best care of himself will have to take a seat in the rear. The test that the black man was put through by Dr. Sergeant at Harvard university recently proves that Johnson is an athletic marvel. In every test he showed far above the average, and Dr. Sergeant commented favorably on Johnson's condition when the tests, which lasted for more than an hour, were over. Johnson walked out of the gymnasium not in the least distressed.

The wise bettors are going to wait until about a week before the men are scheduled to enter the ring before placing their money. They want to know how Jeffries stands the grueling preparatory work. They realize that Jeffries must be perfect or as good as he was when last he fought to win. They do not fear the one "big wallop" because Johnson is shifty and cunning enough to avoid what Jim Corbett could not when the latter fought Jeffries at Coney Island, New York, some years ago.

## 200,000 AUTOS THIS YEAR.

Automobile making is now a national industry and on a par with any other line of manufacturing in America. This was best shown by the automobile show held in New York recently. That the industry is national is proved, too, by the statistics showing the millions of dollars of capital involved, the thousands of cars made and sold and the thousands of employees of automobile and automobile parts factories. Figures that are conservative in every way make it appear certain that 200,000 motor cars will be built in 1910. They will be made in 21 different states by 263 makers, located as follows:

Michigan	49	Wisconsin	6
Illinois	39	New Jersey	5
Indiana	30	California	4
Ohio	30	Rhode Island	2
New York	23	Nebraska	2
Pennsylvania	18	Maryland	2
Massachusetts	14	Colorado	1
Missouri	12	Nevada	1
Connecticut	10	Texas	1
Iowa	7	Kansas	1
Minnesota	6		

Of this number, it may be said, 100 are legitimate makers, turning out cars that are factors in the market. Seventy-five others produce fewer than 75 cars each and are little heard of, and the others may be considered beginners, whose products may not get beyond the experimental state. New York, for example, although credited in the official list with 23 makers, has not more than 7 substantial automobile factories.

Taking 80 of these leading makers and compiling their estimates for 1910, coupled with the reports from the parts makers and the inspection made in visiting 62 prominent factories last spring, shows the 200,000 cars for this year will be divided primarily among



MISCHA ELMAN, RUSSIAN VIOLINIST.

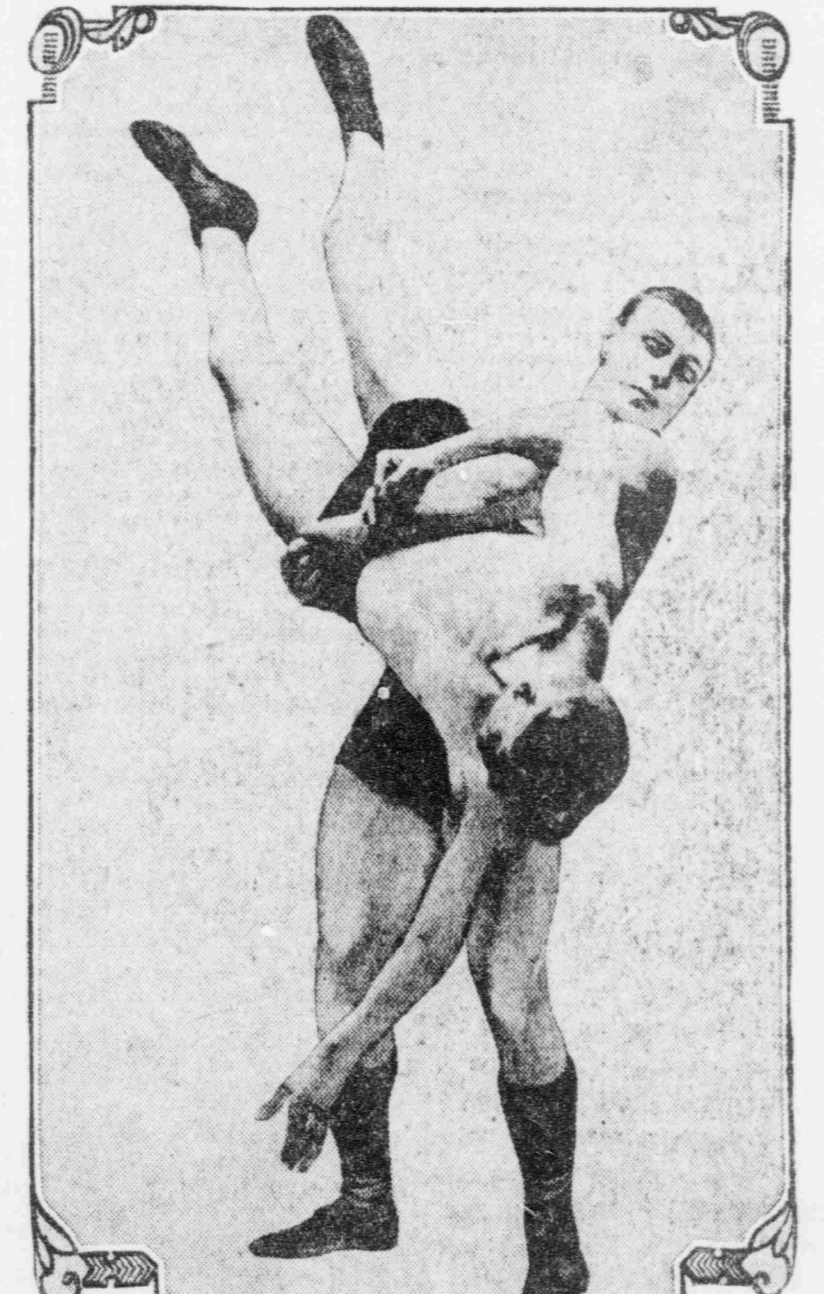


JOSEPHINE LOVETT IN "A MAN'S MAN."

## HOW PENELOPE IS ADVISED.

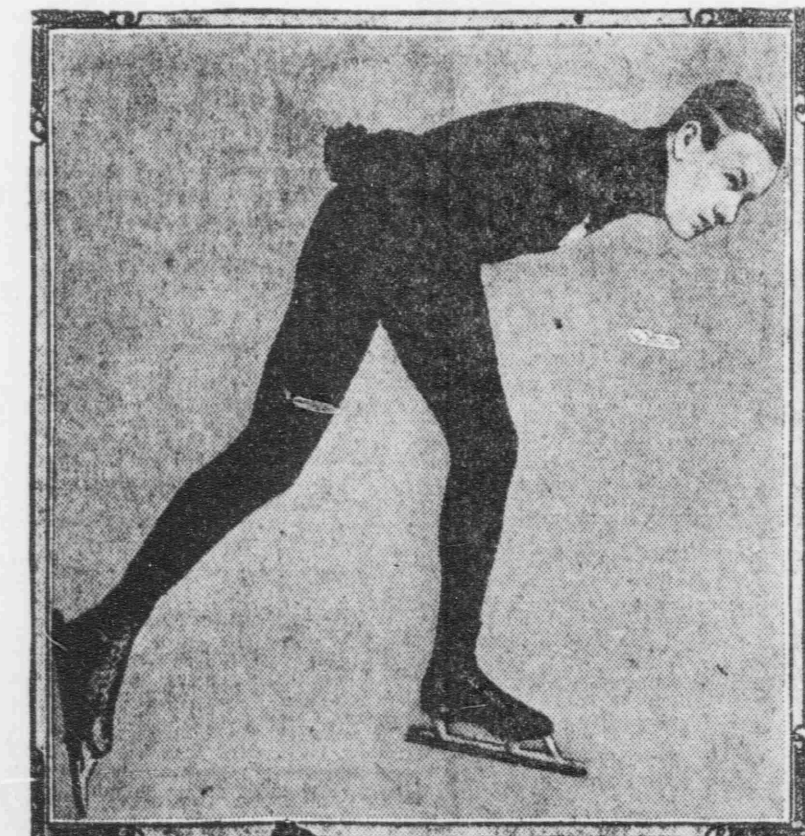
One of the profoundest as well as one of the wittiest and most amusing contributions to the world's store of advice on the subject of "how to be happy though married" is made in "Penelope," the sparkling comedy by W. Somerset Maugham.

Penelope's father, a quiet but observing college professor, has been called in to straighten out, if possible, the marital difficulties that confront his daughter. "A wise woman," says the professor, "never lets her husband be quite sure of her. The moment that he is Cupid puts on a top hat and becomes a churchwarden." "Do you think it's worth all that?" asks Penelope. "That is a question only you can answer," replies the professor. Penelope considers the matter somewhat tearfully a moment and cries, "But, oh, father, why can't we go back to the beginning when we loved one another without a thought of wisdom or prudence? That was the real love. Why couldn't it last?" "Only the blessed in heaven want what they have," observed the professor gravely. Then Penelope turns upon her father, who is standing beside the woman who has been his wife for a quarter of a century with never a cloud upon their happiness, and says, "You and mamma show no signs of being bored to death with one another." "Your sainted mother," retorts the professor, with a serious countenance, "has been systematically unfaithful to me for twenty years." In the face of the protests of his wife and the amazement of his daughter he continues, "She has had an affair with the Additional Curates society and an intrigue with the English Church union. She has flirted with the Christian Science, made eyes at homeopathy, and her relations with vegetarianism have left a distinct mark upon her figure. How could I help adoring a woman so depraved?" He pauses, and then Penelope begins to understand the secret of happy marriages.



HACKENSCHMIDT, WHO WANTS ANOTHER BOUT WITH GOTCH EXECUTING ONE OF HIS DANGEROUS HOLDS.

Recent reports from Australia state that George Hackenschmidt, the "Russian Lion," is urging Hugh McIntosh, the big noise in the promoting line in the antipodes, to offer a big purse for a match between himself and Frank Gotch, the world's champion wrestler. As Gotch is more than anxious for a return bout, it is more than likely that the pair will be matched to meet shortly for a record breaking purse. Hackenschmidt quit in a bout with Gotch in Chicago two years ago after struggling for nearly two hours.



PHIL KEARNEY, CRACK ICE SKATER, WHO IS NOW IN GOOD FORM.

Phil Kearney, for many years one of the best ice skaters in New York, has been making a splendid record for himself since he joined the knights of the steel blade in Pittsburgh. In fact, he is looked upon to make things very warm for the so called near champions who are to compete in many meets scheduled to be held in different sections of the country in the near future.